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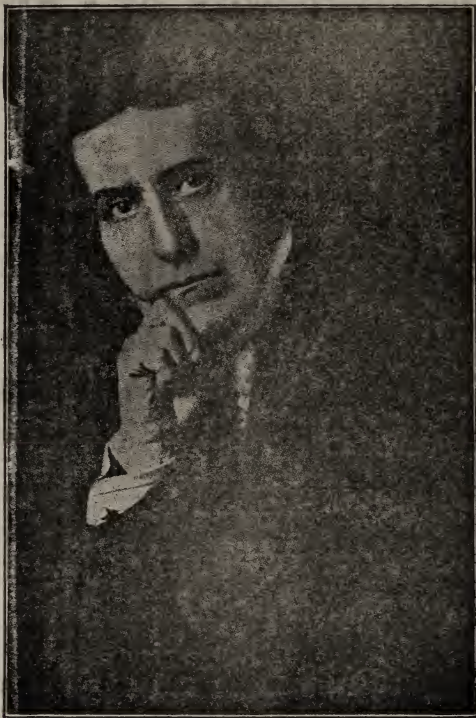
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Private Boxes.....\$10.00

Ticket office open from 8 A. M. until after the close of every performance.

Children under three years of age not admitted.

Tickets for this theatre can be ordered by Telephone—Oxford 744—or Mail or Telegraph, or through the Money Order and Commission Departments of the Express Companies, and will be held twenty-four hours, except when ordered on the day of the performance for which they are to be used, when they will be held until 12.30 P. M. for Matinees and until 7 P. M. for Evenings. Tickets ordered and paid for by mail will be held until called for.

Remittances should be made payable to Charles Frohman, Rich and Harris.

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Smoking positively forbidden in all other parts of Theatre and Entrance Lobby.

FREE CHECK ROOMS are provided for Ladies and Gentlemen in the main entrance to Orchestra Floor for Checking a limited number of Coats and Cloaks at the owner's risk. Hat and Coat racks will be found on every chair. Patrons are requested to report to the Business Manager any acceptance of fees or suggestion that fees are desired by anyone employed in the Theatre.

Patrons will please report to the Business Manager, in person or by letter, instances of inattention or misdemeanor on the part of any attache of this Theatre. He engages to speedily correct any want of courtesy by the employees of the house.

Parties finding lost articles in any portion of the Theatre will please leave them at the Ticket Office. The Management will not be responsible for articles placed under the seats.

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PHYSICIANS who have patients to whom they may be called suddenly can leave their seat numbers at the Box Office, and be called as quickly as in their office.

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"Why, he touches them before he cures them."



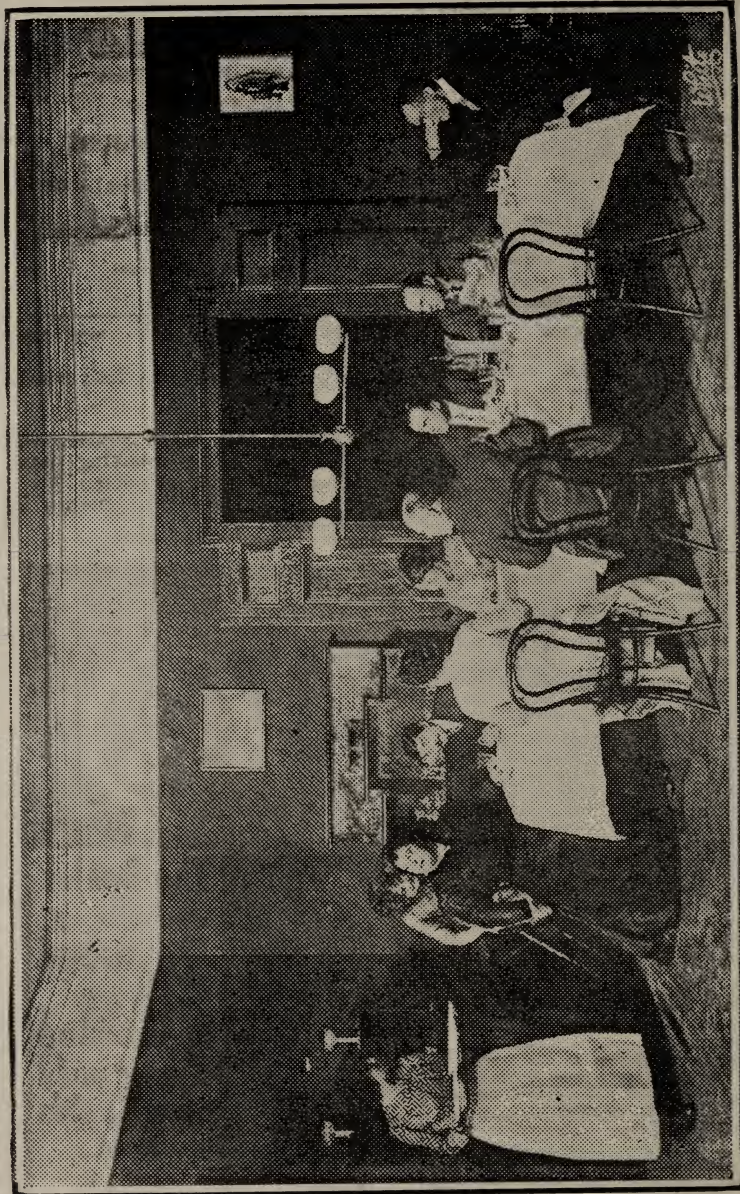
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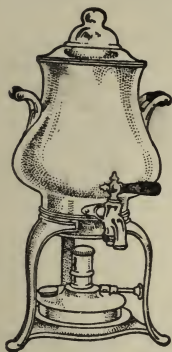
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Scene from **THE COUNTRY BOY**

Bulletin



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Parks—I know it, but she can keep a cook.

Clerk—I'm afraid I can't let you have that drug, sir.

Customer—Why not? Do I look like a man who would kill himself?

Clerk—Well, I wouldn't go so far as to say that, sir; but if I looked like you I should be tempted.

Jean (a playwright's servant)—Beg pardon, sir. I didn't know you were working. I thought you were writing.

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Park Theatre

THE COUNTRY BOY

The theatre-goers of this city are fortunate in having presented to them Edgar Selwyn's great comedy success, "The Country Boy." The play was a hit the very first night of its production in New York and ran all last season in that city. It is another play of "The Fortune Hunter" type and the critics are unanimous in their approval of it. Its success is due to its realism. It is a picture faithfully drawn by a man who knows his subject. Broadway, The Great White Way, is represented as it really is, not as it is imagined to be. To those acquainted as well as to those unacquainted with New York life "The Country Boy" should prove an interesting study and should furnish an appeal of the most vital kind. The story of "The Country Boy" is that of a youth who goes to New York to win fame and fortune. His lack of success at home he attributes to the limitations of a small town. He leaves behind a charming home, a good mother and a dear little sweetheart, but in the whirl of city life into which he immediately plunges he loses sight of his ambition, falls into the meshes of an unscrupulous city girl who calmly turns him down when his money is all gone and his business opportunities sacrificed for her. At last, all hope gone, he begins to think of suicide as his only escape from trouble. But fortunately for him a newspaper man takes him in hand just at the psychological moment, and succeeds in restoring him to his original self-respect and enthusiasm. Together the two repair to the boy's country home, where they start life over again on the principle that "no man is a failure until he admits it himself." They start a newspaper and win the respect of the community and finally Tom wins the hand of the girl he left behind, who has believed in him all the time. The play teems with character studies of The Great White Way with its typical habitues and as contrast we see the healthy, sturdy American particularly indigenous to the small country town.

Henry B. Harris has given the play a superb production. Every detail is wonderfully worked out with perfect fidelity. The cast is specially selected.



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She—What did you mean by kissing me when I was asleep in the hammock this morning?

He—I only took one little one.

She—You didn't. I counted at least seven before I woke.

The young man was disconsolate. Said he: "I asked her if I could see her home."

"Why, certainly," she answered; "I will send you a picture of it."

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PROPRIETOR

A merchant about seven years in arrears to a Smithville paper was dying. The editor dropped in to see him.

"How do you feel?" asked the pencil pusher.

"All looks bright before me," gasped the subscriber.

"I thought so," replied the editor, "you'll see the blaze in about ten minutes."

"Well, in spite of our doctrinal differences," says the Presbyterian, "we will all be together in heaven."

"Yes," says the Methodist, "let us hope that we shall all meet there and nevermore walk separate ways."

"Ah," says the Congregationalist, "how blessed it is to think that we shall all be a band of brethren up there—all of us with wings and—"

"All of us except the Baptists," interrupts the Unitarian; "they'll have fins."

Hobbs—Any poultry, fruit or live stock on your place, Dobbs?

Dobbs—Yes, an old hen of an aunt, a mule of a nephew and two "peaches" who are visiting my wife.

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Kate—The very latest is the elastic gown.

Maud—Another style to make the men "rubber?"

Wife—I see that Mrs. Ketchum has got a divorce.

Hub—Confound it! That means another wedding present.

Maud—I wonder why Jack is so chicken-hearted.

Ethel—I can't say. Perhaps he was an incubator baby.

Dr. Emdee—Mrs. O'Rourke, I should like to call two other doctors in for consultation.

O'Rourke—Shure, an' Oi must be gitting better if it takes three av yez to finish me.

"Did that patient you were telling me about respond to your treatment?" asked the doctor's neighbor.

"Not yet," replied the physician. "I've sent him four bills already."

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Park Theatre

THIRD WEEK

Beginning Monday, Jan. 22

Matinees Wed. and Sat.

HENRY B. HARRIS Presents

The Big Comedy Success

THE COUNTRY BOY

A PLAY OF NEW YORK CITY LIFE
OF TODAY

By Edgar Selwyn

5 Months in New York

4 Months in Chicago

3 Months in Philadelphia

Seats On Sale

Park Theatre

CHARLES FROHMAN, RICH & HARRIS
CHARLES J. RICH

Lessees and Managers
Resident Manager

WEEK OF JANUARY 15, 1912

Evenings at 8

Wednesday and Saturday Matinees at 2

Beginning Monday, January 15, 1912

Second Week

MR. HENRY B. HARRIS Presents

THE COUNTRY BOY

By Edgar Selwyn

NOTE—The following characters are named in the order in which they first speak.

HIRAM BELKNAP, a leading citizen.....ALFRED MOORE
HEZEKIAH JENKS, his secretary.....GEORGE H. WENDER
SARAH, a servant.....MARION STEPHENSON
MRS. WILSON, Tom's mother.....IDA GLENN
JANE BELKNAP.....HELEN HILTON
TOM WILSON, the country boy.....H. DUDLEY HAWLEY
FRED MERKLE, a newspaper man.....GEORGE A. WRIGHT
LUCY, a colored waitress.....MARION STEPHENSON
MISS DUNSTAN, an embryo prima donna.....

CAROLYN ELBERTS
MR. PHELPS, a traveling salesman.....WALTER ALLEN
MRS. PHELPS, his wife.....KATE DONNELLY
MRS. BANNAN, a landlady.....MRS. CHAS. G. CRAIG
HERMAN LEITZ, a star boarder.....JACK J. HORWITZ
JOE WEINSTEIN, a ticket speculator....JOSEPH KAUFMAN
AMY LEROY, a show girl.....ETHEL CLAYTON
JIMMY MICHAELSON, a man-about-town.....

J. HARTMAN ROEDER

(Program Continued on Page 17)

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New American House **RATHSKELLER
VENETIAN ROOM**

(Program continued from Page 15)

SYNOPSIS.

ACT I—Mr. Belknap's home at Fairview, N. Y. Autumn.

ACT II—Basement Dining-room of a West 51st Street Boarding House, New York City. Spring.

ACT III—Parlor of same. Midnight, several weeks later.

ACT IV—Wilson Cottage at Fairview. Four months later.

Staged by Mr. Selwyn.

Scenery designed and painted by H. Robert Law.

EXECUTIVE STAFF FOR MR. HENRY B. HARRIS:

Acting Manager Clarence Jacobson

Business Manager..... Alfred L. Dolson

Stage Manager..... Walter Allen

THE PARK ORCHESTRA, UNDER THE DIRECTION OF MR. LOUIS EATON
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Overture, "The Red Widow"..... Gebest

Canzenetta..... Godard

L'Equestrienne (Scène de Cirque)..... Hosmer

Suite, "Nell Gwyn"

A. Country Dance

B. Pastoral Dance..... German

C. Merrymakers' Dance

Excerpts from "La Tarantella"..... Jacobowski

Harmony Rag Nichols

TO LADY PATRONS.—The established rule at the Park Theatre requiring ladies to remove their hats, bonnets or other head-dress while witnessing the performance applies to all parts of the auditorium, except the boxes. It is essential to the comfort and convenience of our patrons in general that this rule be strictly enforced.

Ladies who are unwilling or unable to conform to the rule are earnestly requested to leave the theatre without delay, and to receive the price of their tickets at the box office.

The Steinway, Hume, Weber, and Jewett pianos used at this Theatre exclusively are furnished by M. Steinert & Sons Co., Steinert Hall, 162 Boylston Street.

Electric Lighting Fixtures and Fire Place Furnishings for this Theatre and stage settings furnished by McKenney & Waterbury Co., 181 Franklin St., corner Congress.

The Silverware used in this Theatre furnished by F. H. Woodman Co., 362 Washington Street.

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Glassware, Bric-a-Brac, etc., from Jones, McDuffee & Stratton Company, 33 Franklin Street, Boston.

The Rugs and Draperies used for Stage Decorations supplied by the Morse Furniture Co., 827 Washington Street.

The Clocks and Candelabra used in this Theatre are furnished by Nelson H. Brown, 70 Franklin Street.

The Modern Furniture used for Stage Decorations supplied from the celebrated warerooms of Charles E. Osgood Co., 744-756 Washington St., Boston.

The Willow and Rattan Furniture used on the Stage furnished by the Baillie Basket Co., 82 Sudbury Street.

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"I'd prize these heirlooms I got on, a good deal more," replied the youngster, "if they wasn't so long in the legs."

A woman went to the dentist to have a tooth extracted.

"Will you have gas?"

She replied: "You bet your life. I don't stay in a dark room with no man."

The students of a Southern college grew so reckless in their behavior that the professor thought to improve their conduct by a lecture on morality. In the course of his lecture, he said: "My young friends, the floors of hell are paved with champagne, automobiles and chorus girls!" He was horrified to hear one of the students say in a sepulchral tone: "Oh, death, where is thy sting!"

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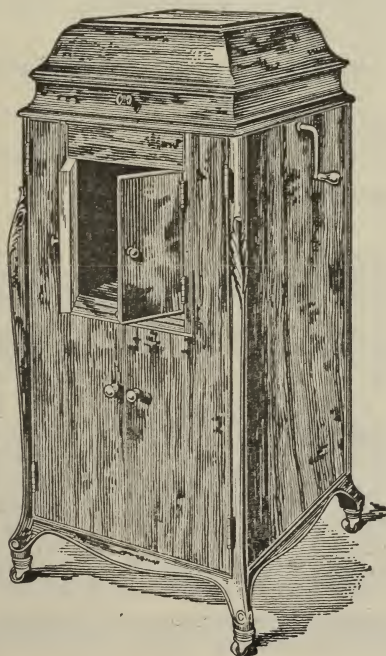
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Lyceum Theatre Broadway and 45th Street
Daniel Frohman Manager

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"BEN HUR"

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Henry B. Harris Manager

MME. SIMONE

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Henry B. Harris Manager

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The following is a list of attractions that will appear under the management of Charles Frehman, Rich & Harris in Boston

Charles Frehman's Attractions

Maude Adams
Donald Brian
John Drew
Ethel Barrymore
"Passers-by"
Miss Billie Burke
Francis Wilson
Nazimova
Marie Doro
Hattie Williams
"The Doll Girl"
"Sex"
"What Woman Wills"
"Lady Patricia"
"Preserving Mr. Panmure"
"Papa"
"The Actress"
"The Marionettes"
"The Fire Screen"
"The Uninvited Guest"

David Belasco's Attractions

David Warfield in "The Return of Peter Grimm"
"The Concert" with the original cast
Blanche Bates in "Nobody's Widow"
Frances Starr in "The Case of Becky"
Nance O'Neil
"The Woman"
"The Governor's Lady"

Henry B. Harris' Attractions

"The Country Boy"
Rose Stahl in "Maggie Pepper"
Robert Edeson in "The Arab"
Elsie Ferguson in "The First Lady of the Land"
Frank McIntyre in "Snobs"
"The Commuters"
Helen Ware
"Filette"
"The Wild Olive"
"The Talker"
"The Quaker Girl"

Klaw & Erlanger's Attractions

"The Pink Lady"
"The Count of Luxembourg"
"The Trail of the Lonesome Pine" with Charlotte Walker
Henry Miller in "The Havoc"
George Beban in "The Sign of the Rose"
"Sweet Pansy"
"The Primrose Villa"
In connection with Joseph Brooks
"Ben Hur"
"The Round-Up"

Cohan & Harris' Attractions

George Cohan in "The Little Millionaire"
Raymond Hitchcock in "The Red Widow"
"Get Rich Quick Wallingford"
J. E. Dodson in "Richard Gauntlett"
Laurette Taylor
"The Only Son," by Winchell Smith
"The Polish Wedding"
"Home"
"The Fortune Hunter"
"Ready Money"

Charles Dillingham's Attractions

Elsie Janis in "The Slim Princess"
Montgomery & Stone in "The Old Town"
Eddie Foy in "Over the River"
Emmy Wehlen

Harrison Gray Fiske's Attractions

Mrs. Fiske in "Mrs. Bumstead-Leigh"
Mrs. Fiske in "The New Marriage"
Otis Skinner in "Kismet"

List of Attractions — Continued

Frazee & Lederer's Attractions

Richard Carle and Edna Wallace Hopper
 "Madam Sherry" with Lina Abarbanell
 Victor Moore in "Shorty McCabe"
 Louise Dresser
 "The Clairvoyant"
 "Jimmy, Jr."
 "The Girl and the Canary"
 "Partners"
 "The Master of the House"

A. H. Woods' Attractions

Julian Eltinge in "The Fascinating Widow"
 Marguerita Sylva in "Gypsy Love"
 Dustin and William Farnum in "The Littlest Rebel"
 "Madam Sherry"
 "The Widow Wise"
 "Tantalizing Tommy"
 "The Forbidden Kiss"
 "The Pretty Little Milliner"
 "The Girl in the Taxi"
 In connection with H. H. Frazee
 "Modest Suzanne"
 "The Grey Hound"
 "The Master of the House"

F. Ziegfeld's Attractions

"The Follies of 1911"
 Anna Held in "Miss Innocence"

Werba & Luescher's Attractions

Christie MacDonald in "The Spring Maid"
 Lulu Glaser in "Miss Dudelsack"
 Alice Lloyd in "Little Miss Fix-It"
 Clara Lipman in "It Depends on a Woman"
 "Boy or Girl"
 "The Jolly Peasant" with George Marion
 Mizzi Hajos in "The Spring Maid"
 Wilkie Bard in a Musical Play
 "Quo Vadis," Grand Opera in English in conjunction with Andreas Dippel

Daniel Frohman's Attractions

Charles Cherry in "The Seven Sisters"
 "Thy Neighbor's Wife," with Arthur Byron
 "Jack Spurlock Prodigal"

Joseph Brooks' Attraction

William H. Crane in "The Senator Keeps House"

Joseph Weber's Attractions

"Alma, Where do you Live?"
 "Senorita"

Wagenhals & Kemper's Attractions

"What the Doctor Ordered"
 "Seven Days"

Joseph M. Gaites' Attractions

Kitty Gordon in "The Enchantress"
 "Thais" with Constance Collier and Tyrone Power

"Has our friend the motorman decided on a name for his baby girl yet?"

"Yes, and it's a very appropriate one."

"What is it?"

"Car'line."

Hub (shopping with his wife)—If the goods you were just looking at suits you, why try other places? Why didn't you buy it and let us go home?

Wife—How foolishly you talk! Why I'm not half tired out yet.

An old Greek philosopher once remarked: "Whether you marry or not you will regret it." This saying was recalled to our minds by the story of a lonely spinster, who, when asked what she would do if she had her life to live over again, replied: "I would get married before I had sense enough to decide to be an old maid."

Alice—I got a hat at such a bargain this morning I just feel like hugging myself.

Dick—Hadh't you better have it done by proxy?

HOLLIS ST. THEATRE

Charles Frohman, Rich and Harris
Lessees and Managers

TWO WEEKS MON. JAN. 15 BEGINNING

Evenings at 8 Mats. Wed. & Sat. at 2
CHARLES FROHMAN Presents

JOHN DREW IN HIS GREAT COMEDY SUCCESS A SINGLE MAN

By Henry Hubert Davies

Boston Theatre

Direction Charles Frohman and William Harris

JAN. 15 Last 2 Weeks

KLAW & ERLANGER Present
The Season's Greatest Success

THE TRAIL OF THE LONESOME PINE

By EUGENE WALTER
from the book of the same name
by JOHN FOX, Jr.

WITH
CHARLOTTE WALKER

MATS. WED. and SAT.

Colonial Theatre

Direction Charles Frohman and William Harris
Lessees and Managers

JAN. 15 SIXTH WEEK MATINEES WED. AND SAT.

KLAW & ERLANGER Present

The Musical Comedy de Luxe

THE PINK LADY

With Original New York Cast Intact
PINK OF PERFECTION CHORUS
SEATS ON SALE TWO WEEKS
IN ADVANCE

Tremont Theatre

Chas. Frohman and William Harris, Klaw and Erlanger, Lessees. John B. Schoeffel, Manager

JAN. 15 SECOND WEEK Matinees Wed. & Sat.

Two Shows in One

Ziegfeld Follies

GREATER THAN EVER

75 ZIEGFELD BEAUTY GIRLS

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The first part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language in its present state. The second part of the paper discusses the importance of the study of the history of the English literature. It is argued that a knowledge of the history of the literature is essential for a full understanding of the literature in its present state. The third part of the paper discusses the importance of the study of the history of the English language and literature. It is argued that a knowledge of the history of the language and literature is essential for a full understanding of the language and literature in its present state.